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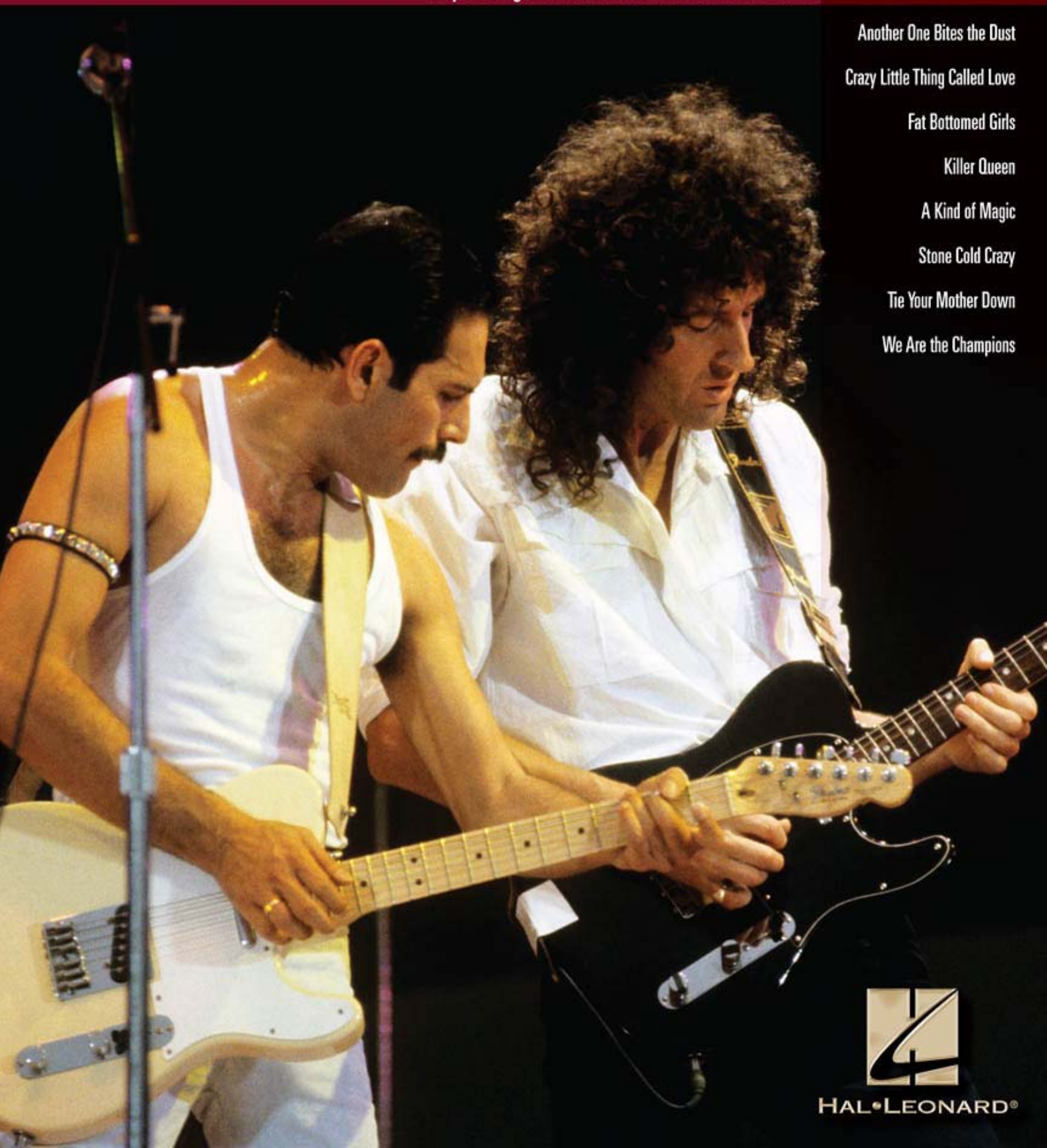
GUITAR



VOL. 112

QUEEN

Play 8 Songs with Tab and Sound-alike CD Tracks



Another One Bites the Dust

Crazy Little Thing Called Love

Fat Bottomed Girls

Killer Queen

A Kind of Magic

Stone Cold Crazy

Tie Your Mother Down

We Are the Champions



HAL•LEONARD®

QUEEN

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Another One Bites the Dust

Words and Music by
John Deacon

Tune up 1/2 step:
(low to high) F-B \flat -E \flat -A \flat -C-F

Intro

Moderate Rock ♩ = 110

N.C.(Em)

4

mf
w/ clean tone

T				
A				
B		7 7 7 7	7 7 5 7 7	7 7 7 7

Ooh, let's go!

7 7 5 7 7	7 7 7 7	7 7 5 7 7

Verse

N.C.(Em)

Steve walks war - i - ly down _ the street, with the brim pulled way down low. _

7 7 7 7	7 7 5 7 7

Ain't no sound but the sound of his feet, _ ma - chine guns read - y to go. _ Are you

7 7 7 7 7 5 7 7

(C) (G) (C) (G)

read - y? Hey! Are you read - y for this? _ Are you hang-in' on the edge of your seat? _

3 3 3 4 5 5 3 3 3 4 5 3

(C) (G) (Am) (Bm)

Out of the door - way the bul - lets rip to the sound of the beat, _ yeah. _

3 3 3 4 5 5 5 5 5 6 7 X 3 ^{1/4}

Chorus
N.C.(Em)

An - oth - er one bites the dust. _

0 0 0 0 0 0 3 0 5

An - oth - er one bites the dust. _ And an -

oth - er one gone, and an - oth - er one gone. An - oth - er one bites the dust, _ yeah.

(F#m) (Am) (F#m) (Bm)
Hey, I'm gon - na get you too. An - oth - er one bites the dust. _

(Em)

Verse

Em

Am

How do you think _ I'm gon-na get a - long _ with - out you when you're gone? _ You

w/ clean tone

7 7 X X 7 7 X X 7 7 X 7 7 X X 7 7 7 7 X 5 X 5 4 5 X X
 8 8 X X 8 8 X X 8 8 X 8 8 X X 8 8 8 7 X 5 X 5 4 5 X X
 9 9 X X 9 9 X X 9 9 X 9 9 X X 9 9 X 5 X 5 4 5 X X

Em

Am

took me for ev-'ry - thing _ that I had and kicked me out on my own. _ Are you

7 7 X X 7 7 X X 7 7 X 7 7 X X 7 7 7 7 X 5 X 5 4 5 X X
 8 8 X X 8 8 X X 8 8 X 8 8 X X 8 8 8 7 X 5 X 5 4 5 X X
 9 9 X X 9 9 X X 9 9 X 9 9 X X 9 9 X 5 X 5 4 5 X X

(C)

(G)

(C)

(G)

hap - py? Are you sat - is - fied? _ How long can you stand the heat? _

3 3 3 4 5 5 3 3 3 3 4 5 3

(C)

(G)

(Am)

(Bm)

Out of the door - way the bul - lets rip, _ ah, to the sound of the beat. _ Look out!

3 3 3 4 5 5 3 5 5 5 6 7 X 3 1/4

Chorus

N.C.(Em)

An - oth - er one bites the dust. _

0 0 0 0 0 0 3 0 5

An - oth - er one bites the dust. _ And an -

0 0 0 0 0 0 3 0 5

oth - er one gone, and an - oth - er one gone. An - oth - er one bites the dust. _

0 0 0 0 0 0 3 0 5


Hey, I'm gon - na get you too. An - oth - er one bites the dust. _

2 7 6 5 5 5 2

Interlude

N.C.

N.C.



Hey! Ah, — take it! Bite the dust. —

— Bite the dust, __ eh! Hey! An -

oth - er one bites the dust. _ An - oth - er one bites the dust. _ Ow! ____ An -

oth - er one bites the dust. Hey, hey! An - oth - er one bites the dust. Hey.

N.C.(Em)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into two measures by a vertical line. The first measure contains the main melody and bass line. The second measure contains a continuation of the melody and bass line, ending with a double bar line. The title "The Rose Tree" is written in a decorative font at the top of the page.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a half note with a wavy line above it, and then a quarter note. Below the staff, the lyrics "Oo, _____" are written. The staff continues with a double bar line, followed by a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest. Below the staff, the lyrics "shot!" are written. The staff ends with a double bar line, followed by a quarter note, a quarter note, and a quarter rest. Below the staff, the lyrics "There are" are written.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The guitar part is written on a single staff with a bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4. The melody then moves to a new line, starting with a quarter note F#4, followed by a quarter note E4, then a quarter note D4, and a quarter note C4. The guitar part consists of a series of chords: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The score ends with a double bar line.

Verse

Em

Am

plen-ty of ways _ that you can hurt a man _ and bring him to the ground. _ You can

Em

Am

beat him, you can cheat him, you can treat him bad, _ and then leave him when he's down, _ yeah. But I'm

(C)

(G)

(C)

(G)

read - y. Yes, I'm read - y for you. _ I'm stand - in' on my own two feet. _

(C)

(G)

(Am)

(Bm)

Out of the door - way the bull-ets rip, _ re - peat-ing to the sound of the beat. _ Oh, _

Chorus
N.C.(Em)

yeah. _____ An - oth - er one bites the dust. _

An - oth - er one bites the dust. _ And an -

oth - er one gone, and an - oth - er one gone. _____ An - oth - er one bites the dust. _ (Yeah.) _____

(F#m) (Am) (F#m) (Bm)
Hey, I'm gon - na get you too. An - oth - er one bites the dust. _

Outro

Em

Am

Shoot-out! _

Ay. _____

The musical score consists of two staves. The first staff is a treble clef with a key signature of one sharp (F#). It contains a short melodic phrase. The second staff is a treble clef with a key signature of one sharp (F#). It contains a longer melodic phrase. Below the second staff, there are two rows of guitar tablature. The first row of tablature is: 7 7 X X 7 7 X X 7 7 X 7 7 X X 7 7 X X. The second row of tablature is: 8 8 X X 8 8 X X 8 8 X 8 8 X X 8 8 X X 8 8 X X. The tablature is written in a standard guitar notation style, with numbers 7, 8, and 9 indicating frets, and 'X' indicating a natural harmonic. The tablature is written in a standard guitar notation style, with numbers 7, 8, and 9 indicating frets, and 'X' indicating a natural harmonic.

Em

Am

7 7 X X 7 7 X X 7 7 X 7 7 X X 7 7 7 7 X 5 X 5 4
 8 8 X X 8 8 X X 8 8 X 8 8 X X 8 8 8 8 X 5 X 5 4
 9 9 X X 9 9 X X 9 9 X 9 9 X X 9 9 9 9 X 5 X 5 4

N.C.(C)

(G)

(C)

(G)

right. _____

(C)

(G)

(Am)

(Bm)

N.C.

Crazy Little Thing Called Love

Words and Music by Freddie Mercury

Intro

Moderately fast ♩ = 155 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

D Dsus4 D

Dsus4 D

Verse

1. This thing _____ called love,
2., 3. See additional lyrics

mf w/ clean tone

TAB

* Sing 2nd time

I just _____ can't han - dle it. _____ This thing -

G C G

_____ called love _____ I _____ must _____ get 'round _____


D G

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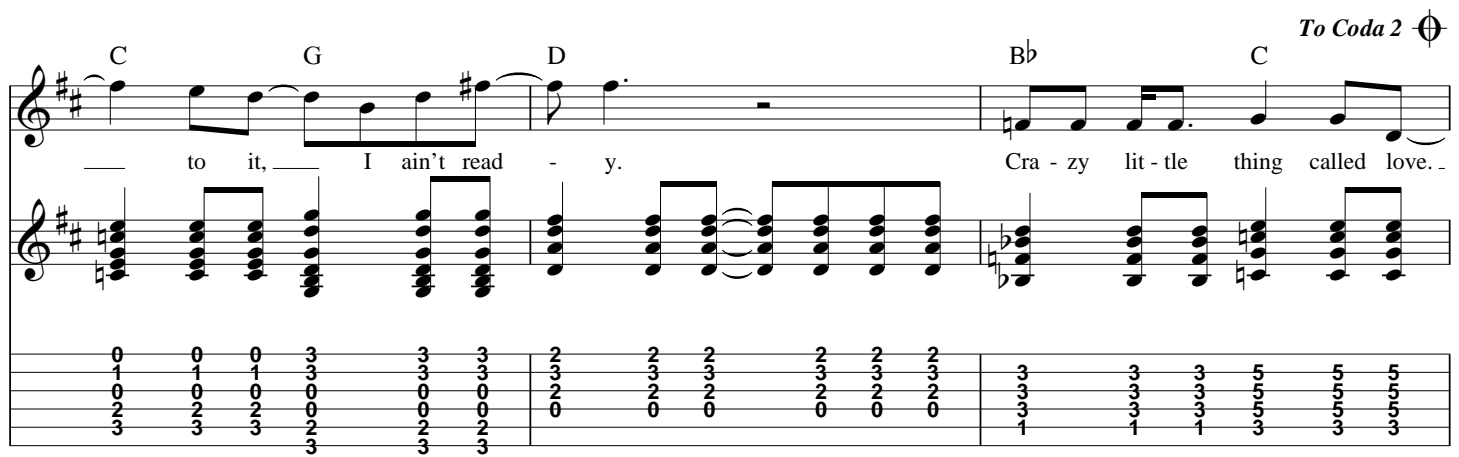
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To Coda 2 

C G D Bb C

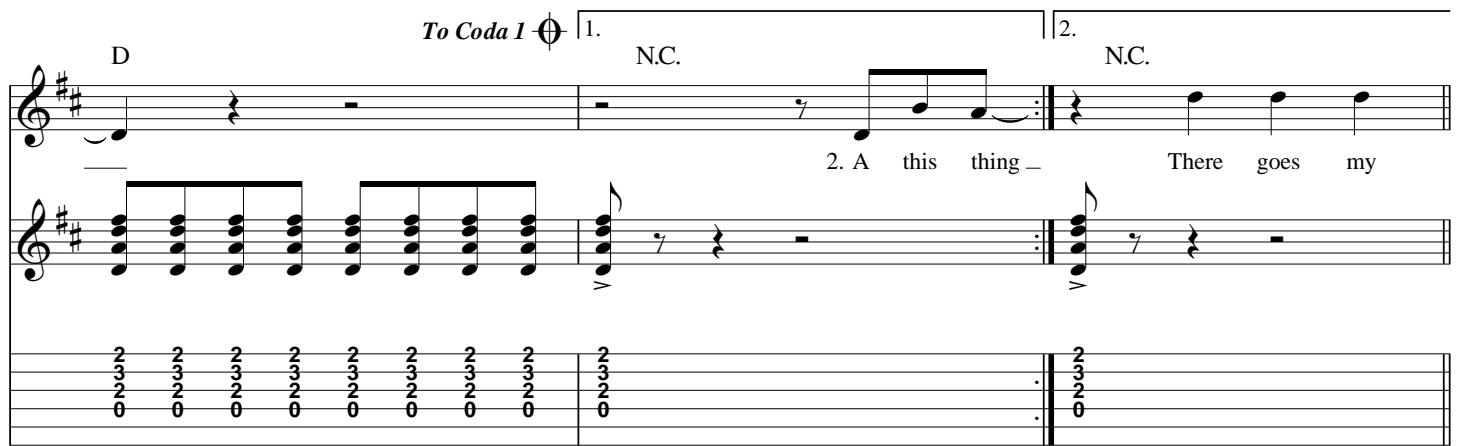
to it, I ain't read - y. Cra - zy lit - tle thing called love. _



To Coda 1 

D N.C. N.C.

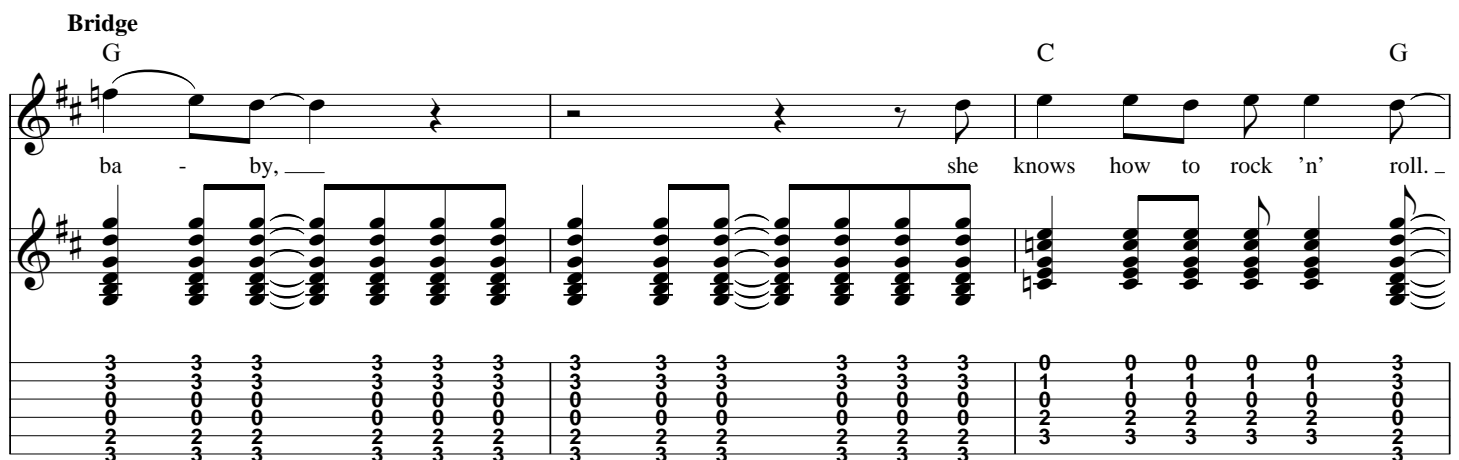
1. 2. A this thing _ There goes my



Bridge

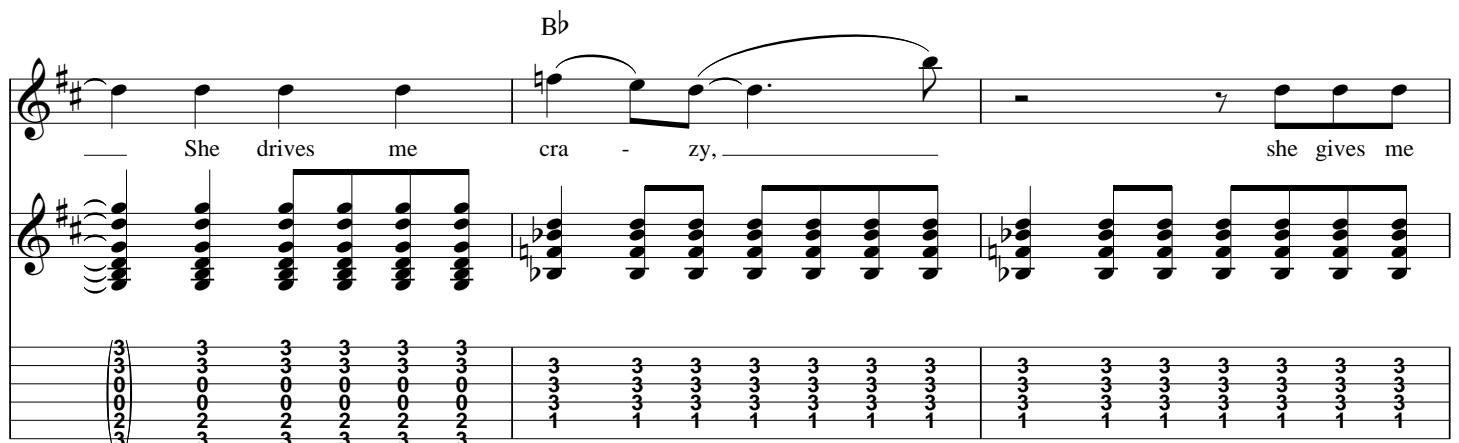
G C G

ba - by, she knows how to rock 'n' roll. _



Bb

She drives me cra - zy, she gives me



E A5 F N.C.

hot an' cold fe - ver, she leaves me in a cool, cool sweat.

(E) (A) N.C. *D.S. al Coda 1*

3. I've got - ta be cool, —

⊕ Coda 1

Guitar Solo

D G D Bb

f

Verse

N.C.

ah, re - lax, ___ get hip, ___ and get on ___ my tracks. _ Take a

back - seat, hitch - hike, ___ and take a long ride on my mo - tor - bike _ un - til I'm

D.S. al Coda 2
(take 1st lyrics)

read - y.
(I'm read - y, Fred-die.)

Cra - zy lit - tle thing called love. ____

(drums enter) (bass enter) (take 1st lyrics)

5. This thing -

⊖ Coda 2

Outro-Chorus

Repeat and fade

Additional Lyrics

2. A this thing called love
It cries in a cradle all night.
It swings, it jives,
Shakes all over like a jellyfish.
I kinda like it.
Crazy little thing called love.
3. I've gotta be cool, relax,
Get hip, get on my tracks.
Take a back seat, hitchhike,
Take a long ride on my motorbike
Until I'm ready.
Crazy little thing called love.

Words and Music by Brian May

1

D

Hey. _____

Dsus4

1. I was

Verse

D

G5 F5 D5

just a skin-ny lad, _ nev-er knew _ no good from bad, _ but I knew

[illegible]

D C G/B D5
 Hey, hey. ____

D

First system of musical notation for guitar. It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a whole rest followed by a half rest, then a quarter rest, and finally a quarter note G5 with a fermata. The middle staff is a treble clef with a key signature of two sharps, containing a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is a six-string guitar fretboard diagram with fret numbers: 7, 5, 7, 0, 5, 0, 3, 3, 2, 2, 2, 0, 7, 7, 7, 5, 0, 3, 0, 3, 3, 3, 0, 2, 3, 3, 0, 0.

Woo! —

Second system of musical notation for guitar. It consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing a quarter note G5 with a fermata, followed by a half rest, then a whole rest. The middle staff is a treble clef with a key signature of two sharps, containing a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is a six-string guitar fretboard diagram with fret numbers: 5, 7, 0, 7, 0, 0, 0, 7, 5, 5, 0, 3, 0, 3, 2, 0, 5, 7, 7, 5, 5, 3, 3, 0, 3, 3, 3, 0, 2, 3, 2.

Third system of musical notation for guitar. It consists of two staves. The top staff is a treble clef with a key signature of two sharps, containing a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is a six-string guitar fretboard diagram with fret numbers: 3, 2, 0, 3, 0, 0, 5, 0, 5, 0, 5, 0, 3, 5, 5, 0, 5, 3, 0, 3, 0, 0, 3, 5, 0, 3, 0, 3, 0.

Fourth system of musical notation for guitar. It consists of three staves. The top staff is a treble clef with a key signature of two sharps, containing a whole rest followed by a half rest, then a quarter note G5, and finally a quarter note A5. The middle staff is a treble clef with a key signature of two sharps, containing a series of eighth and sixteenth notes, mostly beamed together. The bottom staff is a six-string guitar fretboard diagram with fret numbers: 2, 2.

2. I've been

Verse

D

sing - in' with my band 'cross the wa - ter, 'cross the land, _ I seen

D

A

ev - 'ry blue-eyed floo - zy on the way. Hey. But their

D

G

F5

D5

beau - ty and their style _ went kind of smooth _ af - ter a while, _ take me to _

D

A

D5

_ them dir - ty la - dies ev - 'ry time. _ Come on!

§ Chorus

6

D A D

— you make — the rock - in' world — go 'round.

G/B D A D G/B D

A G5

Hey, — lis - ten here, ah. — 3. Now, I got

Verse

D C5 G/B A5 F5

mort - ga - ges — and homes, I got stiff - ness in my bones, ain't no

D A

beau - ty queens in this lo - cal - i - ty. I tell ya. Oh, but I

D G F5 D5

still get my pleas - ure, still got my great - est treas - ure, heap big

D A D *D.S. al Coda*

wom - an, you done made a big man of me. Now, get this.

⊕ Coda

D G D A

'round. Fat bot - tomed girls, _____ you make _ the rock - in' world _ go

Outro

D5 D

'round. _____ Get on your bikes _ an' ride!

yeah, uh. Oh, yeah. Them fat bot - tomed girls, they get me.

(Fat bot - tomed girls. _

Yeah, yeah, yeah. —

—

13 13 (13) 10 12 10 13 (13) 10 12 10 12

Al - right, ride 'em cow-boy. _____ Woo!

Fat bot - tomed girls.) _

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#), indicating the key of D major. It begins with a whole rest, followed by a half rest, and then a whole rest. The middle staff is a treble clef with a key signature of two sharps (F# and C#). It features a complex melody with many eighth and sixteenth notes, including triplets and slurs. The bottom staff is a bass clef with a key signature of two sharps (F# and C#). It contains a bass line with many eighth and sixteenth notes, including triplets and slurs. The score is divided into two measures by a vertical line.

Additional Lyrics

Chorus Are you gonna take me home tonight? (Please?)
 Oh, down beside that red firelight.
 Oh, you gotta let it all hang out.
 Fat bottomed girls, you make the rockin' world go 'round.
 Fat bottomed girls, you make the rockin' world go 'round.

Words and Music by Freddie Mercury

Moderately ♩ = 115 (♩♩ = ♩ ♩)

Bb7

(Finger snaps)

A musical staff in G major (one sharp) and 4/4 time. The melody consists of four measures: Measure 1: whole rest; Measure 2: quarter rest followed by eighth notes G4, A4, B4; Measure 3: eighth notes C5, B4, A4, G4 tied to a half note F#4; Measure 4: eighth notes E4, D4, C4, B3 tied to a half note A3.

1. She keeps a Mö-et et Chan - don in her pret-ty cab - i - net.

First line of musical notation (measures 1-4). The key signature is two flats (Bb, Eb). The notation includes chords Cm, Bb7, Eb, and Eb/D, and features triplets and slurs.

“Let them eat cake,” she says, just like __ Ma-rie An-toi-nette. A built-in rem-e-dy __ for













w/ dist.

T A B					
			13	13	12
					12

[illegible]

Khrush-chev and Ken-ne-dy ____ at an-y-time _ an in-vi-ta-tion you can't de-cline. _____

(Oo, oo, oo, oo, oo.)

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G7 Cm Bb Eb

Ca - vi - ar and cig - ar - ettes, well - versed in et - i - quette, ex -

(8)
(6)

Chorus

Gtr. tacet D7 Gm F Bb Dm Gm Dm

tr'or - di - nar - i - ly nice. She's a kill - er queen, gun - pow - der, gel - a - tine, dy - na - mite with a la - ser beam. An' guar - an - teed to blow your mind. (Ba, ba, ba, ba.')

Bb A Dm G C

Oo, rec-om-mend - ed at the price, in - sa - tia - ble an ap-pe - tite. An - y - time.)

5 7 5 5 7 5 3 5 3 3 5 3

Bb5 F Bb/F Eb/F

Wan - na try? _____

Verse

F Bb/F Eb/F Cm

2. To a - void com - pli - ca - tions, she

Bb7 Cm Bb7

nev - er kept the same ad - dress. In con - ver - sa - tion, she spoke just _ like a bar-on - ess. _

Met a man from Chi - na, went down to Gei - sha Mi - nah, but

(Oo, _____ a kill - er,

(8)

Gtr. tacet

Abm Eb/Bb Ab/Bb Bb7

then a - gain in - ci - den - t'ly if you're that way in - clined. _____ Per - fume came

kill - er, she's a kill - er queen. _____

G7 Cm Bb Eb D7 Gm F
 nat - 'ra - ly from Par - is, for cars she ___ could - n't care less, fas - tid - i - ous and pre - cise. She's a
 — Nat - 'ral - ly.)

Chorus

B \flat Dm Gm Dm Gm A7 Dm

kill - er queen, — gun - pow - der, gel - a - tine, — dy - na - mite _ with a la - ser beam. _ An'

G7 F/A G7/B C B♭

guar - an - teed ___ to blow your mind. ___

Ba, ba, ba, ba. An - y - time.) _

Guitar Solo

A Dm A Dm

A Dm A Dm

G Cm G Cm F5

G Cm G Cm F5

Cm Bb7

17 17 16 15 (15) 17 18 18 15 16 15 17 17

Cm Bb7 Eb

17 17 16 15 (15) 17 15 15 12 13 12 15 13 16 15 18 16

Eb/D Eb/Db Ab

18 18 (18) 16 18 15 16 18 (18) 16

Abm Eb/Bb Ab/Bb Bb7

16 18 16 15 15 17 16 18 18 18 (18) (18) 18

E♭/B♭ *A♭/B♭* *B♭7*

3. Drop _____ of a

8va-----

1 18 1 18 1 18 1 1 1/2 (18)

Verse

G *Cm* *G* *Cm*

hat she's as will - ing as, _____ play - ful as a puss - y cat then

(Oo, _____)

loco

3 4 5 3 3 3 4 5 3 3 3 4 5

B♭ *E♭* *B♭* *E♭*

mo - men - tar - i - ly out of ac - tion, tem - po - rar - i - ly out of gas _____ to

oo, _____ da, da, _____

6 7 8 6 6 6 6 6 6 6 6 6 6

D G5 F5 Bb5 F5 Bbm F5

ab - so - lute - ly drive... She's go - in' to get you. _

drive you wild, _____ wild.) _____

5 7 7 5 5 3 1 1 4 1 3 1 3 3 3 1 3 1 4 1

Chorus

Bb Dm

She's a kill - er queen, _____

P.M. -----

1 1 1 1 8 7 7 6 7

Gm Dm Gm A7 Dm

gun - pow - der, gel - a - tine, _ dy - na - mite _ with a la - ser beam. _ An'

7 7 7 5 6 7 9 7

G7 F/A G7/B C Bb

guar - an - teed ___ to blow your mind. ___ Oo,

Ba, ba, ba, ba. An - y - time.) ___

5 7 4 5

A Dm G C

rec - om - mend - ed at the price, _ in - sa - tia - ble an ap - pe - tite. _

5 5 5 3 3 3 3 3

Bb5 F Bb/F Eb/F

Wan - na try? ___

5 8 8 6 3 1/2

F B \flat /F E \flat /F F B \flat /F E \flat /F

You wan - na try? _____

F B \flat /F E \flat /F **Outro** E \flat

8va-----

Repeat and fade

8va-----

A Kind of Magic

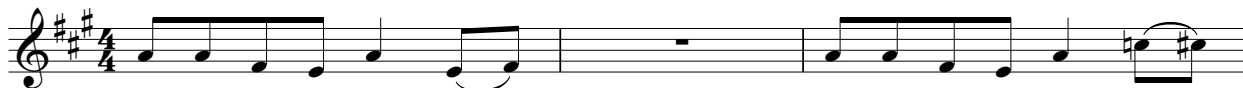
Words and Music by
Roger Taylor

Intro

Moderate Rock ♩ = 131

Gtr. tacet

N.C.



It's a kind of mag - ic, ____

it's a kind of mag - ic, ____



a kind of mag - ic. ____

One



dream,

one

soul, _

one

prize, _____

one goal. _

One



gold - en glance

of what should be. ____

1. One



(It's a kind of mag - ic.) ____

Verse

A

Bsus2



shaft

of ____

light

that _____ shows the way.

No



mor -

tal _

man

can win this _ day. _

The



(It's a kind of mag - ic.) ____

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B7

bell _____ that _____ rings _____ in - side _____ your _____ mind _____

mf w/ slight dist.
let chords ring throughout

w/ bar

T
A
B

5

0 2 2 4 4 4 5

Dmaj7

_____ is _____ chal - leng - ing _____ the _____

w/ bar

w/ bar

4 4 4 5 7 7 7 5

A

doors of time. The (It's a kind of mag - ic.) _____

w/ clean tone & reverb

w/ bar

2 2 2 17 16 16 (16) 14 16 14 16 14 12

Pre-Chorus

F#m7

D

wait - ing seems e - ter - ni - ty. _____ The ____

w/ bar w/ dist.

2 3 2 12/14 12 14/16 14 14 16 14 16 14 14

F#m7

E

____ day _____ will dawn ____ of san - i - ty. ____ Is

(Ah, oo. _____)

16 14 16

Chorus

Gtr. tacet

D

A

this the kind ____ of mag - ic? There

____ It's a kind of mag - ic.) ____

D A

can be on - ly one. ____ This

E5 G5 D5

rage that lasts ____ a ____ thou - sand years, will soon be

Verse A

E

gone. ____ 2. This flame that ____ burns in -

B7

Dmaj7

- side _ of _ me. I'm hear - ing _ se - cret _

8va

19

A

har - mo - nies. The

(It's a kind of mag - ic.) _

loco

12 14 12 14 12 14 12 14 12 14 12 14 12

B7

bell _ that _ rings, in - side _ your _ mind _

w/ bar

(12)

5

0 2 2 4 4 4 5

Dmaj7

_____ is _____ chal - leng - ing _____ the

Interlude

A

D

doors of time. _____

A

D

It's a kind of mag - ic. _____

It's a kind of mag - ic.

E G D

rage that lasts a thou - sand years...

E5

(Will soon be, will soon be, will soon be done.) This

Chorus

D A

is a kind of mag - ic. There

This is a kind yeah.

D A

can be on - ly one. This

E5 G D

rage that lasts a thou - sand years

E9sus4

will soon be done. (Done!)

Outro
Gtr. tacet
N.C.(D)

(A)

It's a kind of mag - ic. (Mag - ic.)

(D) (A)

It's a kind of mag - ic. Mag - ic. Mag - ic.

D A

Mag - ic. Ha, ha, ha,

Mag - ic. Mag - ic.) Mag - ic.)

14	(14)	15	14	15	14	15	14	15	14
14	14	14	14	14	14	14	14	14	14
14	(14)	16	14	16	14	16	14	16	14

D A

ha, ha, it's ma - gic.

14	(14)	15	14	15	14	15	14	15	14
14	14	14	14	14	14	14	14	14	14
14	(14)	16	14	16	14	16	14	16	14

D

w/ dist.

17	19	15	17	15	14	16	17	14	15
17	14	16	17	14	16	17	14	16	15
17	14	16	17	14	16	17	14	16	15

A D

12 9 11 12 9 11 9 10
11 12 14 11 13 14 12 14
17 14 16 17 14 16 14 15

A

17 14 16 17 14 16 14 15
12 9 11 12 9 11 13 10 14 10
14 12 10 14 12 10 13 11

2 2 3
7 7 10
10 12 13 14 12 14 16 17

D

12 14 16 12 14 16 13 14 16 14 15 17 14 15 14 15
14 14 14 15 14 15 14 15 14 15 14 15 14 15 14
14 16 14 16 14 16 14 16 14 16 14 16 14 16 14

Begin fade

Fade out

A D A

(14) 14 14 14 (14) 15 14 14 14 14 15 14 15 14 15 14
14 14 14 15 14 14 14 16 14 16 14 16 14 16 14

It's a kind of mag - ic. _____

Stone Cold Crazy

Words and Music by Freddie Mercury, Brian May, Roger Taylor and John Deacon

Intro

Fast Rock ♩ = 240

N.C.

*Vol. swell

* mf
w/ dist. w/ bar -----|
Harm.

TAB

7 (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

-1 -1 -1 -1 -1

[illegible]

Verse

N.C.

1. Sleep - ing ver - y sound - ly on a Sat - ur - day morn - ing, I was dream - ing I was Al — Ca - pone. —

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Gtr. tacet

There's a ru - mor go - ing 'round, got - ta clear out of town, yeah,

smell - ing like a dry fish bone. Here come the law, gon - na

break down the door, gon - na car - ry me a - way once more.

Nev - er, I nev - er, I nev - er want it an - y - more. Got - ta get a - way from this stone

Chorus

C Bb5 C N.C.

cold floor. Cra - zy, stone cold cra - zy you know.

17

Interlude

G5 Bb5 G5 C5 N.C.

P.M. ----- P.M. ----- 1/2

G5 Bb5 G5 C5 N.C.

Woo!

P.M. -----| P.M. ---| 1/2

Verse

N.C.

2. Rain - y af - ter - noon, I got - ta blow a ty - phoon, and I'm play - in' on my slide — trom - bone. —

C

N.C.

— An - y - more, — an - y - more, — can - not take it an - y - more.

Chorus

Gm7

C

Got - ta get a - way from this stone — cold floor. —

Bb5

C

N.C.

Bb

Cra - zy, — stone — cold cra - zy — you know.

Guitar Solo

B A/B B A/B

B A/B N.C.

B A/B B A/B

grad. bend

B A/B N.C.

B A/B B A/B

Interlude

G5 *loco* Bb5 G5 C5 N.C.

P.M. -----| P.M. ---| 1/2

Verse

N.C.

3. Walk - ing down the street shoot - ing peo - ple that I meet with my rub - ber Tom - my wa - ter gun. —

[illegible]

got - ta get me get up and run. _____ They got the si - rens loose,

I ran right out of juice. They're gon - na put me in a cell. If I

can't go to heav - en will they let me go to hell?

Outro-Chorus

Cra - zy, stone cold

cra - zy you know. Ow!

Tie Your Mother Down

Words and Music by Brian May

Intro

Moderately fast Rock ♩ = 135 (♩ = $\frac{3}{4}$)

A5

mf
w/ dist.

1., 2. 3.

G5 D Csus2 G/B G5 D Csus2 G/B

1. Get your

Verse

A5

par - ty gown ____ and get your pig - tail down ____ and get your

G5 D Csus2 G/B A5

heart beat - in', ba - by. — Got my tim - in' right — and got my

2 2 3 0 2 2 3 0 2 3 0 2 3 0 2

G5 D Csus2 G/B

act all tight, — it's got - ta be to - night — my — lit - tle school — ba - by. Your

2 2 3 0 2 2 3 0 2 2 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2

Pre-Chorus

E5

mom - ma says you don't, ah, and your dad - dy says you won't — and I'm boil -

P.M. P.M. P.M. P.M. P.M. P.M.

9 9 9 11 9 9 9 11 9

7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0

G5

in' up in - side — and no way — I'm gon - na lose out this — time. —

P.M. P.M. P.M. P.M.

9 9 9 11 9 12 12 12 12 12 0

7 7 7 7 7 12 12 12 12 12 0

0 0 0 0 0 0 0 0 0 0 0

A5

Oh, — no.

Oo, — tie —

Chorus

D5 A5 G5 D

— your moth-er down, tie — your moth-er down. Lock your — dad-dy out of doors, I don't need —


See additional lyrics

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

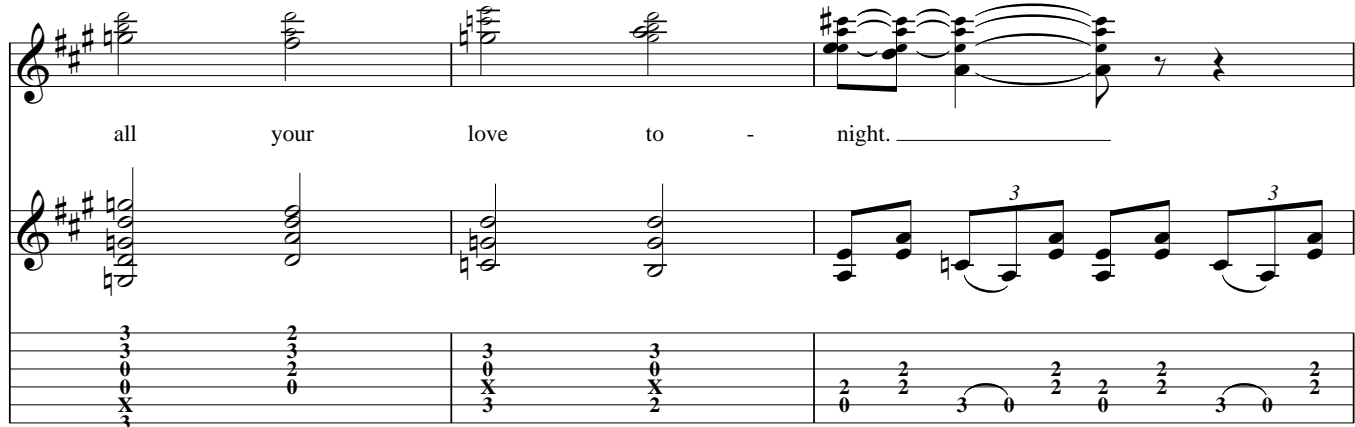
A5 D5

— him nos - in' a - round. Tie — your moth-er down, tie — your moth-er down. Give me

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

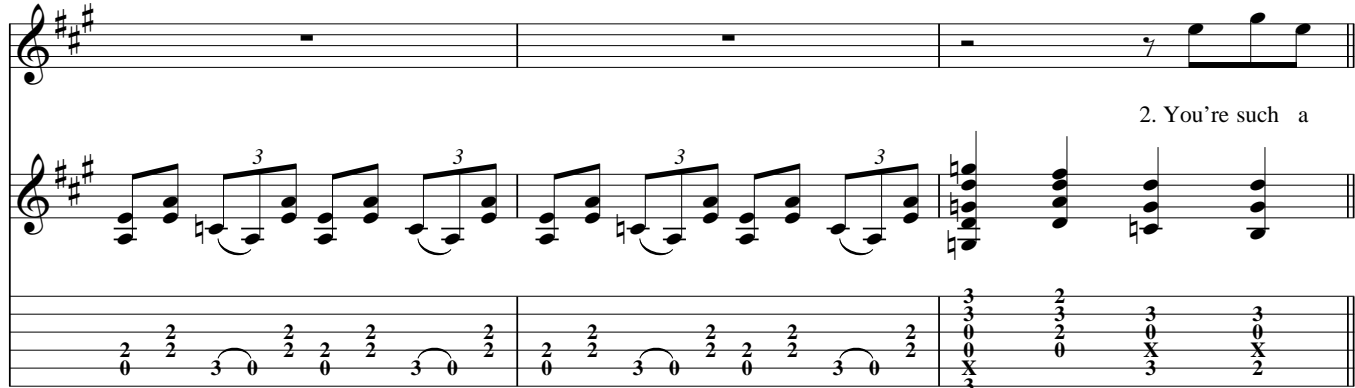
To Coda 

G5 D Csus2 G/B A5



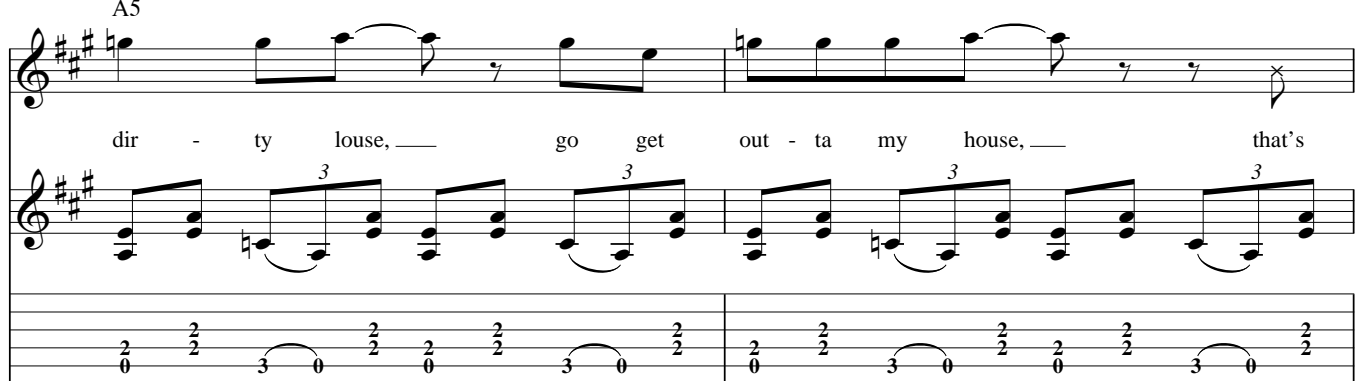
all your love to - night. _____

G5 D Csus2 G/B



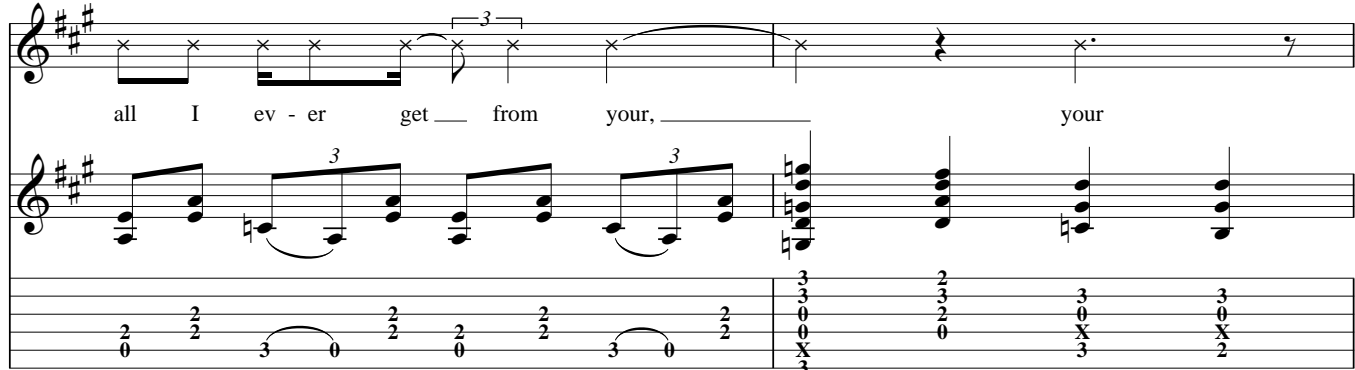
2. You're such a

Verse
A5



dir - ty louse, _____ go get out - ta my house, _____ that's

G5 D Csus2 G/B



all I ev - er get _____ from your, _____ your

A5

fam - i - ly ties. ____ In fact, I don't ____ think I ev - er ____ heard ____ a

G5 D Csus2 G/B

sin - gle lit - tle ____ civ - il word from those ____ guys. ____ But still

Pre-Chorus

E5

E5

I don't give a light, ____ I'm gon - na make out ____ al - right. I've got a

P.M. P.M. P.M. P.M. P.M. ----- P.M. -----

G5

G5

sweet-heart hand to put a stop ____ to all ____ that. ____

P.M. P.M. P.M. P.M.

A5

Snip - in' and - grous - in' do that all night.

⊕ Coda

A5

mine.

Oo, now sit on it.

G5 D Csus2 G/B

Guitar Solo

A5

G5 D Csus2 G/B A5

5 7 5 7 5 7 6 5 3 0 3 (3) 0 5 3 0 3 5 3 0 3 5 3 0 3 0 5 0 3

G5 D Csus2 G/B E5

0 5 0 3 0 5 0 3 0 5 0 3 0 5 0 3 0 5 0 5 7 5 7 5 7 5 7 7 0 5 7 7 5

G5

7 7 11 9 9 11 (11) 9 11 9 11 9 12 (12) (12) (12) 10 12 11 10 11 12

w/ slide

A5

*let ring

14 14 14 (14) 12 14 14 14 14 16 17 17 17 15 17 15

*Next 7 meas.

G5 D Csus2 G/B A5

15 13 13 14 (14) 14 14 12 12 12 14 14 14 14 14 14 14 12 12

G5 D Csus2 G/B

Your

steady gliss.

Pre-Chorus

E5

mum - my and ___ your dad - dy gon - na plauge me till I die. ___ They

w/o slide P.M. P.M. P.M. P.M. P.M.

E5 G5

can't un - der - stand ___ it, just a peace lov - in' guy. ___

P.M. P.M. P.M.

A5

(Oo.) Oo. ___

w/ slide steady gliss.

Chorus

D5

Oh, _____ tie _____ your moth - er down, tie _____ your moth-er down, _ get that

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(17) (17) (17)

7 5 9 5 7 5 9 5 7 5 9 5 7 5 9 5

A5

D5

big, big, _ big, big, big, _ big dad - dy out the door. _ Yeah. _

(Tie _____ your moth-er down, tie _

let ring -

1 1 1 1

20 19 (19) (19) (19) (19)

20 19

P.M. P.M. P.M. P.M.

7 5 9 5 7 5 9 5

G5

D

Csus2

G/B

Oh, gim - me all _____ your love to -

_____ your moth - er down.)

P.M. P.M. P.M. P.M.

7 5 9 5 7 5 9 5

3 3 3 3

2 2 3 3

0 0 0 0

3 3 3 3

2 2 3 3

G5 D Csus2 G/B

All your love to - night.

D

A5

8va loco

P.S.

Additional Lyrics

Chorus Tie your mother down, tie your mother down.
 Take your little brother swimmin' with a brick, that's alright.
 Tie your mother down, tie your mother down.
 Or you ain't no friend of mine.

We Are the Champions

Words and Music by Freddie Mercury

Intro

Slowly $\text{♩} = 62$

Gtr. tacet

Cm C9sus4 Cm C9sus4

I've paid my dues, _____ time af - ter time. _____ I've done my

Cm C9sus4 Cm C9sus4

_____ sen - tence, but com - mit - ted no _____ crime. _____ And bad mis -

E♭ E♭sus4 E♭

takes, I've made a few. _____

mf
w/ slight dist.
let ring ----- | let ring -----

T	8	8	8	8	9	8	8	8	8	8
A	6	8	8	8	8	8	8	8	8	8
B	6	8	8	8	8	8	8	8	8	8

E♭sus4 E♭5 B♭/D C5 F5

I've had my share of sand _ kicked in my _____ face, but I've come _____

let ring ----- | *f*
w/ dist.

6	9	8	8	8	5	3	3	1
6	9	8	8	8	5	3	3	1
6	9	8	8	8	5	3	3	1

B \flat 5 C5

through. (And I need to go on and on and on and on.)

Chorus

F5 A5 D5 B \flat 5 C5/G

We are the cham - pions my friends, and

P.M. P.M.

F5 A5 B \flat 5 F \sharp 7 D/F \sharp

we'll keep on fight - ing 'til the end.

P.M. P.M. let ring

Gm C/G Bb5 Db°7

We are the cham - pions, we are the cham - pions,

F5 Ebadd9/G Fm/Ab Bb

No time for losers, 'cause we are the cham - pions
(Oo, oo.) _____

let ring ----- | let ring ----- | let ring ----- | let ring ----- |

Interlude

C7sus4 Fm C9sus4 Fm

of the world. _____

Gtr. tacet C9sus4 Fm C9sus4

I've tak - en my

Verse

Cm C9sus4 Cm C9sus4

bows, and my cur-tain calls. You brought me

mf
w/ slight dist.

Cm C9sus4

fame and for - tune and ev - 'ry - thing that goes with it. I thank you

Cm C9sus4 Eb Eb9sus4

all. But it's been no bed of ros - es, no plea - sure

Eb Eb9sus4 Eb5 Bb/D

cruise. I con-sid - er it a chal - lenge be-fore the whole hu-man

f
w/ dist.

C5 F5 Bb5 C5

race, and I ___ ain't gon-na lose. _____
(And I need to go on and on and on and on.)

Chorus

F5 A5 D5 Bb5 C5

We ___ are the cham - pions my friends, ___ and

F5 A5 Bb5 F#o7

we'll ___ keep on fight - ing ___ 'til the ___ end. _____

Gm C/G Bb5 Db°7

We are the cham - pions, we are the cham - pions,

15 10 11 13 13 13 11 (11)

F5 Ebadd9/G Fm/Ab Bb

No time for los - ers, 'cause we are the cham - pions
(Oo, oo.)

10 10 (10) 10 (10) 10 10 10

C7sus4 F5 A5 D5

We _____ are the cham - pions _____ my friends, _____
of the world. _____

P.M. - - - P.M.

10 10 (10) 3 7 7 7 7 (7)

Bb5 C5/G F5 A5 Bb5

and we'll _____ keep on fight - ing _____ 'til the end. _____

P.M. - - - P.M.

3 3 3 3 7 7 7 7 8 8 10 10

F#°7 D/F# Gm C/G Bb5

Ah, we are the cham - pions, we are the

8va

1 13 13 (13) 11 10 12 (12) 2 17 17 17 18

Db°7 F5 Ebadd9/G

cham - pions. No time for los - ers, 'cause
(Oo, oo.)

8va 15ma 8va

P.H.

1 20 20 (20) 18 1 20 20 (20) 18 1 20 20 (20) 18

Fm/Ab Bb C7sus4

we are the cham - pions.

8va loco

1/2 20 20 (20) 18 1 20 20 18 17 20 20 18 19 17

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